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FROM THE GUT

For those of you that wanted to see the early issues of **BRACULINA**, this is for you. Okay, so the lay-out's different, a couple pictures are missing, a few pictures have been added. Hey, this is as close as you're going to get.

When **BRACULINA** #1 was introduced in October 1985, it promised a lot of things... full color cover, full color centerfold... a lot of big ideas for a small company. The big problem with mail-order is advertisements have to be made up months in advance to meet the advertising deadlines with the bigger publications. When I had advertised **BRACULINA** #1, my only contact with the press had been by the phone and everything seemed to be on the up and up. But, when it came time to go to press, it was a different story... I guess the printing company I had selected (mainly due to their extremely low-rates in color printing) hadn't ever seen photos from the USA movies before, weren't aware of Bobbie fitness, and basically pretty ignorant of the horror genre altogether. The man seemed nervous as he paged through the contents and with one hand on the phone, as if ready to phone the authorities, told me that he couldn't print

this... "this is pornography!"

Now, orders beginning to come in, I stood with the originals in hand and no printer in sight. I started making the phone calls, finding that every other printer was 5 times higher than my original bid. I finally had to settle with a two-color cover and black & white pages.

The birth of the **BRACULINA** magazine seemed to be readily accepted by about 65% of the people... the rest, for whatever reasons they had, seemed intent on tearing it apart. One bomb wrap that #1 received was that it was "sexist". The sexist remark stemmed mainly from a article I had printed by Flint Mitchell called **GORE CONVENTION SEX ETIQUETTE**. The piece, written in National Lampoon style, illustrated proper etiquette one should use when 5 guys are sharing a room at a convention and one guy decides to bring a girl into the room for a sexual encounter. The piece, totally ridiculous, was taken seriously by more people than I care to say, some became quite hate about it.

The "sexist" remark seemed to stick, and by the time issue #2 came out (in which I printed a letter from a guy

continued on page 47.



BOBBIE BRESEE

Interview

by Hugh Gallagher

Bobbie Bresee had established the title of horror queen when I first did an interview with her back in 1985, which was really quite amazing since she had only played lead in one horror picture, MADHOUSE. But that seemed to be enough to make her one of the most talked about horror stars. Since the interview Bobbie has played many bad parts and has made cameos in several movies including THE FOG and SURF NAZIS MUST DIE. Her next lead role, EVIL SPAWN, was garishly accepted with great enthusiasm. The movie starred Bobbie playing Lynn Roman, a falling Hollywood movie star who takes lethal side-effects of an experimental drug developed by Dr. Zalkman (John Cardoza) to retain her youthful appearance... but the side effects change her into an insect like creature. Let's of gore and reality, the movie was a low-budget hit! But legalities regarding the ownership of the movie arose and Bobbie never financially realized the popularity of the film. After some legal battles the movie was re-released as METAMORPHOSIS, but by that time the movie had seen it's peak. Bobbie recently played a lead role in her first comedy SOCIAL SURVIVOR and will be co-starring with another horror queen, Betsy Starnes in the

MAUSOLEUM

up-coming release of **VIDEO PIRATES FROM MARS** The following interview was originally released in October, 1985 - **DRACULINA #1**. Truly a rare find, Bobbie Bresser..

In full monster drag... or, especially, as her starring self, Bobbie Bresser's presence is not easily forgotten: a woman who lends her work as much as the people love to watch it. Bobbie's top in Horror Hall of Fame was quick and well appreciated.

DRACULINA: I saw **MAUSOLEUM** last week on Show-Time. I take it the film has done well for itself...

BOBBIE BRESSER: For a low-budget movie (\$1,500,000) I understand it has done very well. Two

runs on Show-Time and it did even better in Europe, dubbed in German and Spanish.

D: I understand your transformation from beauty to beast was quite an ordeal...

BB: John Buechler created the **MAUSOLEUM** monster. His original concept of my transformation started with a cast-mold months before filming, so he could apply the prosthetic mask pieces that would fit exactly. It was put on with spirit gum, y'know, there's the rub! How does one remove it all someone (and oil). Unfortunately the fumes alone burned all the capillaries in my eyes and off to hospital I did go! Not a pretty sight. It took a month to heal... then we returned to finish the film.

D: Did you play all the monster

scenes or was there an occasional stand in for the full drag monster parts?

BB: Stunt girls were used toward the end of the film because I couldn't wear the large contact lenses in my eyes anymore! Also, Bill Yale was the final demon. A rough job to wear that garb in 110 degree heat. The head alone weighed 30 pounds.

D: The man eating breasts were quite original, how was this effect performed?

BB: He nick-named her "munching nrs" - and well deserved. They were connected to air-compression tubes worked by three guys standing behind her! There were tubes coming out of her head and body both.

D: In a recent interview in **SPLAT-**



TER TIMES, John Buechler talked somewhat bitterly about his experiences in **MAUSOLEUM**, stating - "I hate the movie, I hate the people with it with the exception of Bobbie Breese - she's wonderful. The people did not know how to make a movie." Do you have any comments about his statements or some feelings of your own on the matter?

BB: Well, I have my own theories on all this. It was the producers first film - it wasn't organized, all the money wasn't there, they wanted a lot of film (enough to make 2 more **MAUSOLEUM**'s), changed to a second crew and director mid-stream, even the leading actor, who was to be played by Burt Ward of Bat Man fame.

D: How did your part for **GHOULIES** come about?

BB: Buechler recommended me - I jokingly said it was because they already had a bust (cast mold) of me - anyone could have done the part. It's very expensive to cast a bust (dental material).

D: Were the make-up effects as strenuous on you this time around?

BB: I didn't have to wear prosthetic pieces - my "dummy double" did all the tongue work. Can't say I'm too crazy about those bands of teeth. Even the hair on your face is taken off (**A MAUSOLEUM**).

D: I understand that you are working on two films for Fred Olen Ray, can you give us a readers digest version of the film plots?

BB: In **PRISON SHIP** I played the evil Queen Manti (aka Joan Crawford) with a **BRIDE OF FRANKENSTEIN** hair do! Love to play evil parts - probably because I'm not able to in real life - more therapy for me! The second film



THE EVIL QUEEN MANTI OF "PRISON SHIP"

'5055', working (as **BIKINI BEACH BLOOD BATH** - the mere title sends you screaming for help! Of course, it's a spoof on 2 types of exploitation movies - done very campy. Incidentally, Perry Ackerman plays a mad scientist - and very well I might add.

D: I understand you are to be one of many stars in an up-coming movie called **GRAVE'S END** is the movie a reality or is it still in the talking stages.

BB: Bruce Hallenback has been working on **GRAVE'S END** for 5 years. He has the money, a great director, Jimmy Sangster, and a lot of Hammer stars - Ralph Bates, Caroline Munro - with possible cameo by Peter Cushing and

Christopher Lee. Shooting date is January of 1980 in London. I play another evil vampire who feeds on people in a town called **GRAVE'S END** which, incidentally, is not on the map (aka Twilight Zone).

D: Are there any other horror projects that you are presently working on or will be coming up in the near future?

BB: Fans will be excited to know that the Sci-Fi awards may be televised next year. Donald Reed (president) is working feverishly on that. Also, those who come to California, John Labadie, of the Hollywood Museum, has a Sci-Fi, Horror section including the **MAUSOLEUM** monster and a lot of the Ackermans collection. Look for

BB: George's **DRIVE-IN MADNESS** on the stands soon. It covers a lot of the Sci-Fi, Horror and Fantasy movies.

D: Besides playing in movies, you've played in television shows like *Simon & Simon* and the *Fall Guy*. After being on both sides of the fence, which do you like the best?

BB: Definitely horror. You have more freedom, and besides, the TV people only see me as a "dumb blonde" - I'd rather scare people to death!

D: Do you have any TV jobs lined up any time soon?

BB: I have a "Bea" Sweepstakes commercial running now, a **FALL-GUY** episode in the fall. **PRISON SHIP** probably comes out by Xmas - and now Ford tells me he's making a sequel!

D: Are you content doing Horror pictures or do you hope to move into bigger budgeted main stream movies?

BB: You bet ya! Forry Ackemanns to blame. There's another guy I adore. Uncle Forry I call him. It's his fault this whole thing got started. And I'd do it again! Gee, who would give up a following like that? I'm no "dumb blonde" ya know!

D: When you were a child did you dream of becoming a model/actress or was it just something that happened?

BB: Well, to make a long story short... (how far back do you want me to go)... My mom always wanted to be an actress (plays in college was the closest she came). I did a few plays and got the "bug". Fresh out of college (Bachelor of Science) at Auburn University - I headed for Hollywood and landed a *Playboy* Bunny job for 5 years. A rotten job, but



somebody had to do it! TV roles of one word graduated to one line - and so on... until all this "horror stuff" came about. I'm a real "horror fan" so it came quite easy. However, I'm the one who likes to do the scaring, not to be scared!

D: I realize you have little free time but do you have any hobbies?

BB: I go to acting classes in my

spare time. My drama coach, Rick Gaters, is a certified genius and has coached a lot of the big stars today. I owe him a lot.

D: Do you have any goals... where will *Scbbie Dreesen* be ten years from now?

BB: Well, like most actors, we hope to have continuous work (which is rare in this business). And



DRIFTING PEAR BEACH - 9

dream of the "big break." You really have to love acting to stay in it... the drop out rate is 90%. I'd like to make an Academy Award winning Horror film someday. Now, wouldn't that be a first! Lisa Lan-

in a couple of movies (that have been seen thus far) you've obtained a army of fans practically overnight. How does that make you feel?

In all future events... do you have y closing words for your fans.

BB: I love all of my fans and I love to hear from them... and the fans are "die-hard boys" - even if you



caster (BRIAN OF FRANKENSTEIN) once told me... "if you always play a monster, you can grow old and nobody will notice!" Sounds good to me!

D: Even though you've only been

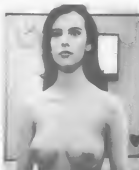
BB: And that's the reason I don't want to switch genre's! I consider myself extremely lucky to have acquired them!

D: I am very anxious to see your new films and I wish you the best

fall on your face! Now, who could ask for more than that.

==Bobbie asked me to include this address for anyone wishing to contact her: PO BOX 1222 HOLLYWOOD, CA 90078





MATHILDA
MAY

LINNEA
QUIGLEY





HERSCHELL GORDON LEWIS

INTERVIEW

by KRIS GILPIN

*When Herschell Gordon Lewis did the following interview with Kris Gilpin, he was at the peak of notoriety: internal in his work. With the release of Dan Krogg's book, **THE AMAZING HERSCHELL GORDON LEWIS**, and the advent of video - Herschell Gordon Lewis was in the lime light with the horror fans, doing*

*conventions and film festivals. He spoke of possibly returning to the directors chair but, over six years later, such a return has yet to develop. In fact, the interview, first published in January, 1986, is still as up-to-date as it was when first published in **DRACULINA #2**.*

From 1960 to 1985 writer-producer-director Herschell Gordon Lewis earned his reputation as the man theater owners and other investors would turn to when they wanted their modest production dollars stretched further. Herschell, a brilliant businessman, produced nudies, southern good-old boys apes and even children's pictures and, along with his partner David Friedman, invented the modern Gore Flick in 1963 with the infamous **BLOOD FEAST**. He followed that virgin vicesse with, among other fun diversions such as **SHE BEELS ON WHEELS**, **JUST FOR THE HELL OF IT** and **SOMETHING WEIRD**, half a dozen more gore films.

I laughed my adolescent ass off upon discovering Lewis's **THE WIZARD OF GORE** and **THE GROSSOME TWOSOME** at a Miami drive-in and, on Saturday afternoon of June 25th, 1985, grabbed the chance to conduct a

telephone interview with the Wizard himself in South Florida, where he now lives.

DRACULINA: You made 37 films in only 12 years. Was there ever a type of film you wanted to make but never got the chance to?

HERSCHELL GORDON LEWIS: Sure, but I never had the budget to even indulge myself in a fantasy of that sort. There was a script I had for years and years - I have no idea whatever happened to it - called **THE MUSIC OF MR. MUNDY**, a children's picture about a gently old man who runs a grade-school orchestra and, like most grade-school orchestras, when they get past "Old McDonald Had a Farm" they're in great confusion, but to him it sounds like the Chicago Symphony Orchestra. Well, one of the children in the group has a father in the recording business and he's fascinated with the bad sound of this orchestra, so they

make and recording and they're an instant smash. But they're a smash in a way that Florence Foster Jenkins was a smash: they are freaks because the music is so bad. I found the thing completely charming, but never was able to get anyone interested in it, including myself. I was interested in it but I couldn't see it as a commercial enterprise. Really, it's the kind of story that would make a nice television special, but I never made it.

DC: Did all your films show a profit?

HGL: I can't answer that because I made a number of films for other people. My films tended to show a profit because we did lick the problem of inflated production costs. Those who hover around the periphery of the business could easily be surrounded by the amount of waste involved. For example, the director who is insecure and whose most common remark is, "Let's make one more." Or who

shoots the entire scene through with a long shot and then a close-up on each principal, and winds up with hundreds of thousands of feet of film. And, obviously, there is the problem in the motion picture business of union featherbedding, which is a problem that pertains to most craft guilds; and there's also the problem of overpaid, under-talented people and, in each of those instances, my film dealt in well-married space with a lot of fat cut off of them.

Q: How many shots did you average per take?

HGL: One point four.

D: How do you remember the nude era?

HGL: Those films were lots of fun to make. **BOIN-A-G** was my favorite film from that era because it had a sense of humor, it was a satire of that whole era of film making. **THE PRIME TIME** and **LIVING VENUS** [Herschell's first two pictures] were mangled in distribution; the distributor went bust owing the production company a lot of money. I had my entire fortune sunk into the pictures and I was literally out of business. So, when Dave Friedman and I made the next picture, **THE ADVENTURES OF LUCKY PIERRE** [chuckles] we were the whole crew, we had no film to cut out at the end of that shoot; we used every foot of film we bought. And the film was a smash. That can make you very cynical toward the whole theory of film making, because I felt **LIVING VENUS** was a good, well-made picture, with a union crew by the way, and it cost 5, 7 times as much as **LUCKY PIERRE** which was color. But look at the comparative results. **LUCKY PIERRE** supported Friedman and me for the better part of the year [1964], and for years afterward it

was bringing in revenue. And in the entire life span of **LUCKY PIERRE** I think we only made eleven prints, we played them needlessly; every print was in use all the time. Prints would come back as junk and we'd splice around the horrible tears and send it out again.

Q: Who did Karen Black play in **THE PRIME TIME**?

HGL: She had a minor role, I've forgotten the name of the character, but she played herself, literally. I notice she still does, she had lines and she had a screen credit as "Karen Black". That was her first picture, she was still a student at Northwestern.

D: What was **BLACK LOVE** about, and what do you think of the way that film turned out?

HGL: Well, I have no comment to make about **BLACK LOVE**. I shot that for a fellow named Bob Smith who, as I recall, owned a bunch of Baskin-Robbins ice cream parlors on the south side of Chicago. I supplied only the technical aspect of film making, he was the producer. I also put the campaign together for him, which was irresistible; **BLACK LOVE**, from the viewpoint of box-office draw, was an absolute smash, but I didn't own it, I was for a while, unwillingly early, the distributor. I paired **BLACK LOVE** with one of my pictures, **MISS NYMPHET'S ZIP-IN** [a soft-core version of **LAUGH-IN**], which had a sense of humor and some production value, and the combination was irresistible. **BLACK LOVE** was startling, I guess is the word. We did well with that combination but ultimately, Bob Smith disappeared and that was the end of that deal. I had no regrets about it.

Q: Your films were highly regarded in France for a while. When did that

come about?

HGL: One day someone sent me a copy of a French magazine called **IMAGE ET SON [PICTURE AND SOUND]** in which there was a listing of classic horror films. **BLOOD FEAST** was in there between **PSYCHO** and **REPUSSION**, which I felt was rather atmospheric heights for a modest picture like **BLOOD FEAST**. I think the French were the first to recognize the historic value of **BLOOD FEAST**, which nobody else did, I know there was historic value from the viewpoint of canonicity, but not from the viewpoint of actual film history. **BLOOD FEAST** was the first picture in which people died with their eyes open, in which blood spouted, but that's not like firing on Fort Sumter or Kennedy's inauguration speech. It's not one of the milestones that one points to. But the French did bear in mind that the French had the original **GRAND GUIGNOL**, the bloody [stage] show that ran for, I guess, the better part of a century, and ran to packed houses with their faked slashings of throats, and so on. And in France there was a recognition factor [of my films] which just didn't seem to bubble to the surface anywhere else. That was in the latter part of the 1960's. In this country, I vanished into oblivion during the 1970's.

D: I find that today's gore flicks take themselves too seriously, they lack the ingrained sense of humor which made yours such fun.

HGL: Absolutely correct, sir! And I think that's the difference these films take themselves seriously, so that each one becomes "another one of those." It sounds like sour grapes; I don't mean it that way at all. I just today put in the mail to somebody a new script called



THE GORE-GORE GIRL 5

HERSCHELL GORDON LEWIS'S GRIM FAIRY TALES, and a isn't "another one of those." If we make that picture it will be (chuckles) a return to a different kind of film making. In all this time, with all the gore and all the horror and all the attention to prosthetic devices, and all the mechanical manipulations and money spent on special effects, nobody has attempted to penetrate into the happy philosophy of how the stuff makes sense to somebody sitting in the theater. They're more concerned with technique than frightening them, or drama.

D: At the Dive in New York last November you mentioned an effect you always wanted to shoot but never had the chance to. What was that?

HSL: The Ultimate Effect. That's where we simply rip somebody to pieces, starting with the outer skin and just work our way in until there's nothing left but a pile of glop. I was going to do that in **THE WIZARD OF GORE** but we had mechanical problems and people didn't bring me the props they were supposed to bring, and we just didn't do it. But that's what I regard as the Ultimate Effect, where we simply tear somebody to pieces! **THE WIZARD OF GORE** was a jinxed film in production, by the way, everything that could go wrong went wrong with **THE WIZARD OF GORE**. Fred Sandy, my partner, and our main actor had a terrible battle as we were rehearsing the first shot; the guy stormed off in a rage - a lot of guys for an out-of-work actor. So I took Ray Sager off the crew and he became the Wizard of Gore. Ray has the manual dexterity of a quadruple amputee, he was supposed to play the part of a mad magician, but Ray is a consummate actor so he brought it off.

Also, we lost two days' shooting on the Mitchell camera. Plus, I always made the electrical hook-ups on location because I was quite used to it. So I was hooking this up and the fellow, Roger Strause, came up and said, "I know how to do that! I've watched you enough times!" So as he made the hook-up the whole box caught fire and they threw us out of [that person's house]. And many of the effects that I wanted didn't come off.

D: What was it like directing Henry Youngman in **THE GORE-GORE GIRLS** (aka **BLOOD ORGY**)? Did he bring a lot of laughs onto the set?

HGL: No, hardly. Henry Youngman brought a lot of confusion onto the set. Nice, nice fellow, but he requires more direction than I was prepared to give. I was never - thank God - infected with this Celebrity Syndrome, where you use a celebrity because he's a celebrity. Henry Youngman talks too fast; after 20 minutes of this, I said to him, "What we're gonna have to do is put English subtitles under your speeches." We finally got him to slow down, he could not have been more cooperative. But, for me and my crew, he was just another guy on the set. And we only gauged people by one criterion: Did he know his lines and stand in the right place or not? And after an hour or two he knew his lines and he stood in the right place, so I have a profound regard for the guy (chuckles).

D: What merchandising did you do on your films?

HGL: We novelized **BLOOD FEAST**, **2000 MANIACSI** and **COLOR ME BLOOD RED**. Of those, I wrote the one on **2000 MANIACSI**; I didn't write the novelization of **BLOOD FEAST** and I don't remember whether I wrote

novelization of **COLOR ME BLOOD RED**. And we had 45 r.p.m. records on the theme music from **2000 MANIACSI** and **THE FILL/THE GIRL, the BODD AND THE PILL**. That, I wish I could come across some of those one of these days. We used to send them out to radio station when our pictures would open up in town; I have no idea whether they were effective or not.

D: Was writing the films as fun as, I take it, making them was?

HGL: Well, writing is not exactly fun; writing is a solitary, and very disciplined, proposition. Film making is a crowd activity, and often undisciplined. And for the person who is able to carry his discipline from the keyboard to the lens - my opinion is that great rewards are justified. Also, on our sets, everybody had a good time, but we knew at 10 o'clock Monday morning what we were gonna be shooting at 4 o'clock Thursday afternoon. Otherwise it's a waste, especially when you're using somebody else's money.

D: The storyline for **AN EYE FOR AN EYE** sound intriguing (a blind man gains ESP when he is given a dead man's eyes); I understand the film was never released. Why is that?

HGL: I don't know. I have heard that too, and then I have heard from people who said they saw it. We sold that thing to Abbott Schwartz out of Minneapolis who moved it out of our cutting room, almost in a matter of an hour from the time the deal was made. That picture was in the middle of cutting, and that's the last I saw of any of it - footage, anything. And from that moment to now, I have no idea where the negative is, if the cutting was finished, if prints were made or what, I don't know.

D: Was it fun to appear in front of your camera as well as being behind it?

HGL: Oh sure; anybody [gets a kick out of it]. I used the name Sheldon Seymour or, sometimes, Seymour Sheldon, but not as [an acting] screen name. I don't believe I appeared in **LIVING VENUS** and **A TASTE OF BLOOD**, and that was because I had to have somebody [in British accent] "with a loney accent, I did, and the fellow I hired didn't show up," and there was nobody else on the crew who could even remotely attempt a British accent. So we chopped some hair off of Bob Wicourse and made me a big moustache and I pulled a stocking cap way down over my face. It was not an attempt to play a Hitchcock, I wasn't trying to get a bit part in my own movie.

D: **SOMETHING WEIRD** was an interesting, off-beat movie. How did that strange storyline come about?

HGL: That came from a mixture of input from myself and Jim Hurley, who was [an ESP] nut. He had been involved with a man named Peter Hukos who was, supposedly, a genuine psychic. So, Hurley showed up with the notion and, as I remember, also the backing for **SOMETHING WEIRD**, which was a pure exercise in clinical extra-sensory perception; and I convinced him to make the picture a little more commercial by adding the element of witchcraft. **SOMETHING WEIRD** was also, for me, an exercise in my mastery over the Mitchell camera, because just about all the effects were done in camera, such as a ghost walking down the aisle of a church, and a man disappearing through a wall; I simply did it in the camera. So I was very pleased with being able to meet the challenge of **SOMETHING WEIRD**. We paired that



BLOOD FEAST

film with, I believe, **THE GRUESOME TWOSOME**, and they did very, very well together and, as I remember, after about a year of this, Jim Hurley became infatuated with having his film "dubbed" by having **THE GRUESOME TWOSOME** as its companion feature, and he withdrew his picture, and we simply went along with **THE GRUESOME TWOSOME** without **SOMETHING WEIRD**. But I share your view, I like that picture.

D: How did you manage to work an actual birth scene into **SIN, SUFFER AND REPENT**?

HGL: [Laughs] **SIN, SUFFER AND REPENT** was owned by a guy named Jim Somebody out of Toledo, Ohio, and he was an old time exploitation film man. He had picked up a British film - the title of which is lost in obscurity - on venereal disease, and reached a point where he couldn't get it played anymore, it wasn't a body made film, but it didn't make sense, it was World War II vintage kind of picture. And he came to me and he said, "Let's change this into a birth-of-a-baby film", and

that is exactly what we did by judicious cutting, by shooting some hospital scenes and by removing some dialogue, sticking in some dialogue, over-dubbing other dialogue and sticking in a birth scene [chuckles]. And that's all there was to that, and he had a very playable picture and he made a lot of money out of it.

D: I wanted to know some statistics, such as your most successful picture, longest and shortest shoots and budgets...

HGL: Well, **BLOOD FEAST** was our No. 1 winner, I would imagine, I can't think of anything that came remotely close to it in terms of dollar gross. We were carrying money away from **BLOOD FEAST** in bushel bags. The shortest shoot was **LUCKY PIERRE**, we shot it in four days. Our shoots always averaged somewhere between 12 and 14 days of principal photography, and there may have been a couple of days of pick-up. As to which was the actual longest, it may have been **A TASTE OF BLOOD**, because that picture runs two hours. By the way, Jimmy

Maslin told me that he knows somebody that owns **A TASTE OF BLOOD** [Herschell's vampire epic] and is planning to release it on video tape. The largest budget would either be **THE GORE-GORE GIRLS** or **A TASTE OF BLOOD**, and the smallest would again have to be **LUCKY PIERRE** for [chuckles] a very low five figures.

D: Speaking of video, have you gotten a cut from the recent video releases of your films (**SOMETHING WEIRD**, **THE GRUESOME TWOSOME**, **THE WIZARD OF GORE**, etc)?

HGL: Nope. People have sent me copies of **BLOOD FEAST**, **2000 MANIACS**, **SHE-DEVILS ON WHEELS** and **COLOR ME BLOOD RED**, though. Someone also sent me a bootleg tape of **THE GORE-GORE GIRLS**, but there's a big hunk missing out of it; it's like Nixon's Watergate tapes. There's a gap in it where the screen goes black for about 20 seconds.

D: Why did your film making stop in 1972?

HGL: It stopped for a whole bunch of reasons. One was, we had run the cycle, the major studios were starting to make [bloody] films; it was harder and harder to get playing time. Then, I had all my assets put together in very complicated circumstances in an advertising agency, and my biggest client went bust, everything went. I got a divorce; the whole thing was a mess, and I wound up with very, very little, and it simply was not an opportune time to make pictures. Furthermore, I really felt that [gone] films had shot their bolt, which merely shows how cloudy the crystal ball can be.

G: Were you happy with the book, **THE AMAZING HERSHELL GORDON LEWIS?**

HGL: It's not mine to be happy or sad about. I was stunned by the academic research involved in it. First of all, I never knew Dan Krogh [who worked with Lewis on some of his pictures] was keeping score; he apparently amassed a library of information and visual that far surpassed anything I ever might have had. Now, I had some very nice stuff, some 40 by 60's, one sheet and when I got that divorce in the late 1970's, in a fit of pique, I guess it was, my ex-spouse destroyed it all. At least I assume she did, I never saw it. I'm no longer bitter or bothered because I came out by far the winner in that deal, I am now far more happily married than I ever could have been [before], so shed no tears. But as the book goes, there are some factual errors in there only because there was information to which Dan couldn't be privy. But I was certainly honored, imagine having a book about oneself. It's just not the kind of thing that anyone expects to have happen unless he's a post laureate.

D: What have you done since?

HGL: I am a dead-response writer; I write for a living. I am considered, according to trade sources, "the Robt Royce of writers." And I live very well, and I spend my days on the tennis court or in the pool or sitting in this spa, or at the keyboard. I work with clients all over the world, I give speeches all over the world. And I regard it as leading the good life so, to the consternation of some detractors, I am not lying in the gutter, bleeding. But everybody keeps asking me, "Are you ever gonna make another movie?" The answer is always the same: maybe. But it seems to be getting closer; it depends on who comes up with a deal. Dave Friedman, my old partner, tells me he is talking to some major studios about [getting back together again]. There's a young chap in Arkansas named Jeff Hogue for whom I have just finished the **GRIM FAIRY TALES** script, he has authorized and paid for the screenplay, and I may or may not direct that script. I've got my *Ultimate Effect* written into there, and there are some other gore scenes in there which make anything we've done before seem childlike. Whenever I make a film it's gonna have that effect, because I've been brooding over not having done it. Then there's Jim Maslin in Gastonia, the fellow who owns the videotape rights to many of the old films, who has a script, he and Eric Golden wrote called **BLOOD FEAST 2**, and they are talking to me about directing it. I don't think they've completed their financing, but he says they may be within weeks of doing that. So I very well may make another picture, and it may go into production before the end of this year. But I make no far statements as of today because, as of today, no

deals have been set. All three projects would be shot in 35mm color for [in addition to domestic theatrical or videotape release] foreign release, which is far more important than it used to be. So you need 35 for that. And I have a book coming out from Plentico-Hall in New York in October [Herschell has also written best selling books on advertising, including **DIRECT MAIL COPY THAT SELLS**, his best selling title] which is a re-edited version of a book published about 5 or 6 years ago called **HOW TO MAKE YOUR ADVERTISING TWICE AS EFFECTIVE AT HALF THE COST**. And I have a contract in hand for one more book, which is gonna take me a year to write. It's my magnum opus, and it may be the last book I'll write, but it's going to be a dilly!





DEMON QUEEN

HORRIFYING BUT TRUE:

"VOICES FROM GOD"

(1976-1985: Compiled from newspaper accounts)

by Jack Stevenson

A Newport, Rhode Island woman charged with fatally stabbing her infant son told police she killed the 9-month old after receiving a "Prompting" from "God", according to documents. A Filipino woman, who claimed to have seen and talked to Jesus Christ, was nailed to a 19-foot cross in a bloody Good Friday ritual that attracted about 600 on-lookers, including American tourists. A West VA farm-hand, who said he was 'THE SON OF GOD', was charged Wednesday with kidnapping his female employer in a bizarre plot to destroy the Earth with another flood and start over as "ADAM and EVE". Religious Pilgrims are flocking to San Antonio to see what they believe is an image of the virgin Mary formed by a porch light reflected off the bumper of Mary Isabel's 1975 Chevrolet and onto the side of a house Isabel's teenage son first saw the image last Wednesday and told his parents he believed the reflection and a recurring dream were signs of his impending death. A Vietnam veteran who claimed to be Jesus Christ and cried for the love of a mysterious "Lorraine" swam dived 7 stories to his death early Thursday from rafters above a Miami, Florida college courtyard. A man and woman, claiming to be the "KING AND QUEEN OF THE CHURCH", shot and killed a Roman Catholic Priest Friday before taking their own lives, police said. Officers at the scene said the man and woman claimed to be the "KING AND QUEEN OF THE

CHURCH" and claimed they took the church in "THE NAME OF GOD". Burned over 90 percent of his body, 20-month old Leon Justin fought for his life for five days as doctors warned his chances of survival were remote. But the toddler, allegedly scalded with hot water and baked in an oven in what police said was his mother's attempt to exorcise a demon, died yesterday. A Bronx woman who told police she wanted to send her children "TO HEAVEN", has been charged with strangling her 7-year old daughter and her infant son, police said. An Auburn, Maine woman, accused of burning her 4-year old daughter to death in an oven, entered no plea after being indicted on a murder charge yesterday, while her live-in boyfriend and co-defendant pleaded innocent. Previous statements by the couple indicate the murder may have been an "EXORCISM". A handyman, who spent three days watching religious programs on a borrowed television set, reportedly went berserk Thursday in Phoenix, Arizona and shot a neighborhood friend to death before police fatally shot him. A man charged with killing 2 men and wounding 6 others with semi-automatic rifle and 2 pistols in shooting spree in Greenwich Village last November, testified in his own defense yesterday in state supreme court in Manhattan. Throughout the testimony Crumpley spoke of being guided by God and of feeling that "GOD HAD THIS ALL PLANNED FOR ME". In the afternoon, he

held a bible on his lap. Lindberg Sanders, leader of bible reading group that preached against water, pork and the police, died along with his 60 followers in a pre-dawn gun battle with police in Memphis, Tennessee Sanders and his group held Memphis police officer Robert Hester hostage for 30 hours during which time Hester was subjected to torture. A police assault team stormed Sanders' home after the team's electronic eavesdropping equipment picked up the sentence, "THE DEVIL IS DEAD". Injured former US astronaut, James Irwin, said Saturday his expedition found no evidence that the legendary Noah's Ark came to rest on Turkey's Mt. Ararat. Irwin, who went to the moon in 1971, and is a fundamentalist Baptist, is leading the 11 man team. Irwin said he stepped in a snow field at a height of about 14,000 feet and fell about 100 feet. He said the fall caused "lacerations on my head and face", but no bone fractures. An 18-year old "SAINT" sent as many as 21 of her followers on a deadly voyage yesterday when they set sail in tin boxes on a bizarre religious pilgrimage to bring Iran victory in it's war with Iraq. Police said they recovered 13 bodies from boxes bobbing in the Arabian Sea off Karachi. A Roman Catholic nun in San Francisco, has been indicted by a grand jury on charges of manslaughter and assault in the beating death of her 75-year old mother, whose body was found with a cross and holy picture.

HILARY LIPTON

When we first got the photo's of Hilary Lipton, they were to help promote Donald Femeni video **CANNIBAL HOOKERS**. The movie, which was originally being shot in Florida, went through many renovations and ended up being shot months later in California... without Hilary. Hilary was flown out to NY not too much later to be involved in **THE ELDITCH** a video shot by David Williams.



though the movie was completed, legal complications arose and the video was never released. So why so much hoopla over a girl who only played a couple hot parts in **MIAMI VICE** (at one time she was Don Johnson girlfriend), we don't know - but we think she could of been a real **SCREAM QUEEN**. Check out the photo's from the September 1988 - **BRACULINA** #4.



W I L K I N S O N



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INGREDIENT X

by
Hugh Gallagher



Tajiri
Rice

When Timothy Green Beckley first approached me concerning his movie DRILLER, he was somewhat upset with the fact that his other horror publication would have anything to do with his production, due to the hard-core footage. Needless to say, I jumped right on it and secured the following interview with the writer and producer. Since the extensive Mr. Beckley went on to the position of marketing director and promotion of a book by Brad Steiger entitled DEMON LOVERS, which contained true cases of lust between humans and vampires, poltergeists, werewolves, ghosts, serial killers, and killer horses! My last contact with Mr. Beckley he was putting together a \$100,000 horror movie (without hard-core scenes) in Canada. I never heard anymore. The following interview appeared in DRACULA #12, January, 1983.

There are some things that just don't mix, drinking and driving, Catholics and Baptists, Madonna and am-pis. But what about horror and porn? Most of you are thinking—"Well a minute, what about the R.R.A. movies?" Well, yes - the R.R.A. series was rated X for its Europe and grade as well as it's explicit gore but I'm talking about triple X... hard

core sex!

To even consider this possibility one must look at the present marketing for your lower budget films. Now that the drive-in circuits have been rapidly thinning out to almost extinction, the lower budget film makers know that after they make their runs at the drive-in and grind houses that the video market is the last stop in making the money... a new outlet that has almost replaced the drive-in circuit completely, and the video rental shops do good business with these low-budget horrors, but not as good as they do in their adult section. People who once would have never been caught going into a adult book store now rent 3 or 4 XXX movies for the weekend, giving themselves to the TV, concentrating their minds into oblivion.

One seeing how well these adult films are doing, and then seeing how people are buying gore flicks as well, may give them ideas that, "Hey, lets give them two for the price of one!" Well, with the concept in mind I was directed to a film titled DRILLER... a combination of horror and hard core sex.

Our DRILLER movie starts off with Louise (Tape Rae) and her newly boyfriend attending a Mr. J. Driller (a Michael Jackson impersonator) concert. On the top home her boyfriend can't see what Louise sees in Mr. J and thinks the guy is queer. Well after a quick in and out session between the two on the couch, her boyfriend leaves and Louise gets herself ready for bed. Once in her room things get strange and soon zombies come crashing through the walls and eventually appear the mysterious Mr. J. He does a little Driller song for her with the dancing zombies and then falls onto Louise moaning and groaning and then falling off

the bed but reappears as a werewolf with a 18 inch drill bit! (and I'm not talking Black and Decker) He attacks her despite her protesting, "You can't do this to me, I'm the president of your fan club!" Once finished spouting what looks to be more of a drag he goes off to some secluded room like place. Here Louise witnesses a Hunchback helping some girl to masturbate, two guys in monk outfits working over a girl on some alter like table and two golden colored girls playing with fluorescent dildos. Later she sees a big guy where a guy in a Nixon mask tells everyone why they call her "Rocky Chick" and argues when he gets "balled out of office". Louise's spectating days come to an end when it's time for the ZOMBIE ORGY! Four zombies work over Louise at the same time, something tells her she didn't go home back doing the next day!

After sitting through 82 minutes of nonsense on the go, I felt I needed to ask the guy behind the film, writer and producer Timothy Green Beckley, what inspired him to do DRILLER.

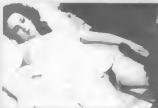
ORACULINA: What inspired you to write and produce DRILLER?

TIMOTHY BECKLEY: Actually, a combination of things. First off, I have always been interested in horror and porn. As a teen I have viewed close to 400 X-rated movies while the reviewer for HUSTLER and other mens magazines and more recently as the editor of ADULT CINEMA REVIEW. My interest in horror as an art form goes back to my early teenage years. As a kid I saw all the B grade flicks like PLAN 9 FROM OUTER SPACE, EARTH VS THE FLYING SAUCERS, a trillion zombie and werewolf pictures and I always thought when I got older I

would like to get involved in something along this... line. Also, porn films always make money. Even with something highly unusual, chances are you'r films isn't going to collect dust on the shelf, but can get distribution. And while the market has softened (many theaters have closed due to the coming of video, and now the video market is softer because there is so much being released) there is always foreign sales, cable outlets, etc., to support such an effort.

Additionally, I've always been a music buff as well. I've promoted and produced rock bands and even run my own small record label. Some of the bands I've worked with over the years include HARLOTS OF 42ND STREET, TEENAGE LUST, SATAN AND THE ETERNAL FIREMEN, THE BRATS, and even hung out with the members of RUSH while packaging one shot regimens of their concert shows. THE ROCKY HORROR PICTURE SHOW was also a great influence as this was the first film to successfully combine sex, horror (and music I wanted to go one step further, but make a hardcore picture since I've always thought that these pictures were lacking something a general "crossover" audience might find of interest, and not just the "raincoat" crowd.

Also, for many months video stores in the Times Square area would play Michael Jackson's THRILLER video on TV monitors in their windows and the crowds would stand five abreast to watch this horror music video over and over again in California about two years ago at the Adult Film Association Awards they had a Michael Jackson look-alike who drove the crowd crazy even though he didn't sing or do anything particularly crazy. About then I dawned on me



Tape Rite about to get defiled



Monks on the move!



The zombie orgy!

that a parody of **THRILLER** with sex would certainly be a sure fire winner. I worked on the project for more than four months with Joyce James, a close friend and fellow porn magazine editor who was tired with the way X films were being made for a limited audience, and who also thought we should bring sex flicks into the 1980's.

This is not to say we had an entirely easy go of things. Most distributors who we showed our rough out to were skeptical that such a crossover market existed, and even if it did, they thought that this audience would be difficult to reach. The general feeling was that people don't want to see werewolves and zombies screwing around, and that only pretty girls with big tits and tight asses should be photographed acting in such films.

Finally, we decided upon VCA to distribute our product on video because they had been successful with such controversial tapes as **CAPE FLESH** and **NIGHT DREAMS**, and more recently with **NEW WAVE HOOKERS**, which combines punk rock music (MTV style) and really filthy sex scenes. So far, the tape has been out less than a month and it has sold close to 5,000 copies, plus additional sales have been made to Japan and France where the video will soon be in stores across these two countries with other nations to follow soon.

Q: What is your opinion of horror films?

TB: I've always loved them. Nothing turns me on more than being frightened out of my skull. When I was about five years old I remember I couldn't sleep for weeks because my parents had left the TV on loud and from my room in the dark I could hear the sound

back to the film **DOROVAN'S BRAIN**, it scared me senseless, so much that for years I had to go to bed with the lights on. Other early favorites were **THE MUMMY**, **INVADERS FROM MARS**, various **DRACULA** ps, **FLASH GORDON** and **CAPTAIN MIDWINTER**. More recently **FRIGHT NIGHT**, **THE FOG**, **DAY OF THE DEAD**, **NIGHT OF THE COMET**, **GHOULIES**, **TERROR TRAIN** and **SPLATTER UNIVERSITY** have rated pretty high with me.

Q: Don't you think that people who go to see porn films are really worried about a storyline, or just there for the sex?

TB: I would have to say that if you just talking about the "retrocast crowd" (i.e. the guys who go to the porn theaters to jack off or rent five or more X tapes a week to view at home with a bottle of baby oil by their side), then I would have to agree that the sex is the only thing they are concerned about and the script doesn't make any difference as long as there are plenty of four letter words and lots of half way decent looking actresses for them to get off on. With the advent of video, however, I would like to believe that more and more women and couples are viewing this sort of product for the first time. Usually, when a person buys their first VCR they go out and rent a handful of adult tapes to see what they are all about. Usually, they become so bored with the sex and no story line that after a few times they don't want to see this crap anymore, not because they don't like the sex films, but because they want to see something that is a little more intelligent, a bit more kinky, a bit more off-beat than a half dozen or more blow jobs.

This is the audience whom we made **ORILLER** for; that is, the

masses of people who are not prudish in the least, but who want to see more than straight sex on their home video screens. This market is out there and need to be cultivated. Porn videos are at a stand still now, they need to go further.

Q: Do you think **ORILLER** got in the top 10 adult list because of its combination of horror and porn or are they just wanting to see fun poked at Michael Jackson?

TB: I would like to think because our movie is good, because actresses, professional dancers, Hollywood-style special effects, a believable story line and is also funny. The constant hype we've had in **HUSTLER**, **CLUB**, **OMNI**, the **NATIONAL EXAMINER** hasn't hurt either. It's the only X picture to receive such wide spread attention in years (since **DESSIE DOES DALLAS**; particularly outside of just the men's magazines. I have been somewhat disappointed that the horror and SF magazines haven't jumped on the bandwagon or at least reviewed our film for better or worse. Most of them shy away from us because the majority of their readers are underage and they are afraid of complaints from parents (which I suppose is a reasonable excuse, except that many adults read these publications... I know I do!) in an already sensitive area such as horror and splatter films. I would also like to believe that if we could get our message across to horror fans and fans of **ROCKY HORROR** that we'd sell many more tapes, because at the moment **ORILLER** is being promoted as primarily an adult movie not a horror comedy.

And while I think **ORILLER**'s being a parody of Michael Jackson's **THRILLER** was important in its

success, I think basically it was a film whose time had come anyway because of its 1980's approach to sex and good clean fun. Actually, I like Michael Jackson... I think he's a fine performer. And I enjoy watching him on stage. But his attitude about sex is weird because on one hand he is sex symbol to millions, but is personally an outspoken conservative on morality who says he plans to stay a virgin until he marries. Something isn't right in Denmark. He just leaves himself open to spoofing. Also, in the beginning of **THRILLER** he denounces the occult, even though it is the subject of his video. I, on the other hand, am a strong believer in the world of the supernatural. I've written books and magazine articles on everything from ghosts to reincarnation to UFO visitations and even lived in a house that was haunted while growing up. The first thing you see on the screen when **ORILLER** starts is our statement to the effect that we are doing this video because of our strong belief in the supernatural. This is where the parody starts, but its also something I strongly believe in, and like **OMNI** stated, I'm not just in porn for the money.

Q: Do you feel more hard core porn and horror combination films will start being made?

TB: That's hard to say. Probably, it will depend on the success of **ORILLER**. **ORILLER**, by the way, is about the only sex film out today that doesn't have a beautiful girl on it's box. There are zombie dancers running wild around our "Mr. J" on our video box cover so as to alert the buyer or renter as to what they can expect to see inside. I don't suppose that if there are further films of the type they will be made by porn producers, since most of those in the X business aren't too

Continued on page 41...
DRACULA FROM BOON 39

PLAYMATES OF *TERROR*

by Hugh Gallagher

The number of PLAYBOY PLAYMATES that have gone on to acting in movies is numerous and I'm not even going to attempt to update the following article that was released back in

April, 1988. Still this was a good piece to expose some Playmates in horror...and a cheap excuse to display some great pictures. From DRACULINA #3.

Okay, you've got a picture to make and you need something to catch the people's eye...but alas, you've got limited resources so you won't be able to hire one of those mega buck actors that are supposed, big box office draws, and even if you did, do you think they'd agree to be in **HOSPITAL MASSACRE**? You look desperately for some politicians wife who's wanting to give her husband a rough time by doing something naughty. But even these girls can want too much money. You need someone that people know about, interested in seeing but isn't going to cost you an arm and a leg. The answer: **PLAYBOY CENTERFOLD GIRLS**. The men are drooling over them and the girls want to see how bad they act so they can poke fun at them. The girls from Playboy are on stepping stones to success and your ready to give them they break they've been looking for. Heck, sometimes they can even act as good as they look...You don't have to hire an unknown off the street, not when you can get a girl who's in the public eye on the way up...but you better act fast, you might not be able to afford her later.

PLAYBOY hit the stands in

1953 and since then has turned out a number of actresses still gracing the screens. From **BEYOND THE VALLEY OF THE DOLLS** to **HOW TO STUFF A WILD BIKINI**, even Elvis has one help him out in **ROUSTABOUT**. Playmates have covered about every type of film made, but in the interest of **DRACULINA** readers, and myself, let's stick to the Horror and Action films.

Yvette Vickers (Miss July, 1958) decided to go in reverse and go from film to **PLAYBOY** first starring in the 1957 classic **ATTACK OF THE 50 FOOT WOMAN**. She liked to play around with married men, in the film, until she found out the guy she was fooling around with had a wife 50 foot tall. So once that attack was over she stumbled into another one, where now her husband tries to feed her to leeches after he catches her messing around with a bartender (won't she ever learn?) in the 1966, **ATTACK OF THE GIANT LEECHES**.

Also, while Yvette was battling leeches and extremely big house wives, not yet playmate, Marie Corday (Miss October, 1958) was in New York battling a giant bird from outer space in **THE GIANT**



*MARY A. MADELINE COLLINS
SON*

CLAW

As we entered into the 60's we entered more battles with more playmates starting with **VALLEY OF THE DRAGONS** (1961). Playmate Joan Stanley (Miss November, 1958) plays a friendly cavewoman to a couple guys that land on her prehistoric planet - 5 years later she played with Don Knotts, a buff boy in a news office who gets his big chance to become a reporter if he can stay all night in a supposedly haunted house. In **THE GHOST AND MR.**

CHICKEN (1966). Also in '61, Susan Kelly (Miss May, 1961) is lured off by a sadistic ranch owner in **WILD HARVEST**.

In 1963, Playmate Connie Mason (Miss June, 1963) played in the Herschell Gordon Lewis classic, **BLOOD FEAST**. A caterer, who murders women for their parts in some sort of worship to a goddess, plans on doing the catering at Connie's party. Mason's acting ability is below par and Lewis has nothing but bad things to say about her. But nevertheless, Mae

Mason returned a year later to do Lewis's 2000 **MANIACS**. This time looking even better, and I'll say it, doing a little better job acting in, this film about a small town that is wiped out by the Union during the Civil war. It mysteriously returns for revenge on the northerners! Connie is one of the six captured vacationers. But unlike her friends, who get crushed by a boulder, tied to two horses going in separate directions, getting an arm chopped off and getting served up as barbecue, she escapes. Also, one should note, in **BLOOD FEAST**, the



TWINS OF EVIL

girl who is attacked on the beach (check photo in the Herschell Gordon Lewis interview), Ashlyn Martin, turned out to become 1994's Agent Playmate.

1965 & '66 brought a lot of Playmates to the screen. Either getting kidnapped by women in Porches on the rampage looking for an old man's hidden money, like Sue Bernard (Miss December, 1965) did in Russ Meyer's **FASTER PUSSYCAT! KILL! KILL!** (1965) or just getting killed by a guy who thinks he's a vampire like 1962 Playmate, Marissa Mathes, did in **BLOODBATH** (1966). Donna Michelle (Miss December, 1963) played along with Agent Adam Chance, who was trying to stop the import of a alien spore that turned human flesh into fungus, in **AGENT FOR H.A.R.M.** (1966), while 4 more Playmates raced with Frankie Avalon to run whiskey across the country in **FIREBALL 500** (1966).

In 1967, Hammer decided it was time to create the perfect woman, and what could be more perfect than Miss August 1965, Susan Denberg. I don't know where the blue prints are but maybe you should watch **FRANKENSTEIN CREATED WOMAN** and follow the Peter Cushing plan. Well, maybe a few modifications are necessary, since this one liked to play with a clever.

I always pays to watch for the girls in bit parts like in the classic witchcraft movie, **ROSEMARY'S BABY** (1968) where Victoria Vendi (Miss September 1967) chats with Rosemary in the laundry room. Victoria (aka Angela Donnan) returns 2 years later to star in Hammer's 1970, **WHEN DINOSAURS RULED THE EARTH**. More bit parts are issued out in 1969 movie, **THE WITCHMAKER**,

Three Playmates play in this tale of a small research team investigating the murders of eight women in the Louisiana swamps.

We enter the 70's with a good start with one of Hammer's better film, **TWINS OF EVIL** (1971). The Hammer people always had a good eye for beautiful women and this time they doubled their (just) pleasure with the first Playmate

twins, Mary and Madeleine Collison (October, 1970). One of the twins is a vampire and the others not, can you tell them apart. Peter Cushing must of had a ball trying!

In 1972 Orson Wells was still trying to find his feet, instead of looking at Playmate Sue Bernard in **NEGROMANCY**, a tale of a small town that produces occult toys.

In 1975 we get more vampires



DOROTHY STRATTEN



DARRE BENTON

with **VAMPIRES, DAUGHTERS OF DRACULA**. This starred May 1973 *Aradia* as a beautiful bisexual vampire who liked to participate in sex and blood orgies. Lots

while seeing how many girls he can get in the sack. With a movie motto of "Just cars and fast women", little time is paid to the storyline. Well, at least the scenery

now, getting ready to write me a nasty letter for forgetting a few unforgettable girls. One would be the B queen of the 70's, Miss November of 1969 and Playmate of

of nudity and gore, in other words, a good flick!

1960 kicked off with one of the better gore flicks, **MOTEL HELL!** People planted in the ground up to their necks and force fed until they were ready to be slaughtered for the movie's own special sausage. Look for Playmate Roseanne Katon, and then try and pick out the Playmates a year later in the movie **LOOKER**, where models are killed and duplicated by a computer.

Hugh Hather's favorite girl couldn't be left out of the picture so Barb Benton starred in 1962's **HOSPITAL MASSACRE**, and you thought Connie Mason was a bad actress! A somewhat sick slasher flick leaving you guessing who the killer is.

We wrap up the 60's with the 1965 film **MALIBU EXPRESS**, which not only contains 4 Playmates, Barbara Edwards, Kimberly McArthur, Lynde Wessmeyer and Loretta Michaels, but also B queen Sybil Danning (who was on the cover of *Playboy* in August of



CLAUDIA JENNINGS

is nice, and it's not boring.

Alright, guys, put down your pens and paper - I can see you

sign her share of some inheritance over to him. Her second big feature was the Sci-Fi comedy **GALAXIA**

Continued on page 36.

NECROPHILIA

IN THE MOVIES

by Donald Farmer

When speaking of films associated with the term "necrophilia" people quickly associate it with the movie NECROMANTIC. Truth be known, it wasn't the first film to tackle the subject of "taboo"... In fact, back

in April of 1966, contributor Donald Farmer looked at some other films of yester year with that same bizarre theme. From issue #3.

Okay so you've been stalking this great looking redhead all night. You've followed her home, talked outside her apartment with your best Mexican switchblade in hand, then finally drummed up the courage to crawl in her bedroom window. You tear off her nightgown, force her to commit acts considered immoral in at least 35

the early 70's disturbed characters clearly view certain corpses as objected objects, if unconsumed desire Italian director Mario Bava's **HOUSE OF EXORCISM** (aka **LISA AND THE DEVIL**) featured a man so obsessed with his dead girlfriend, he keeps her corpse in view as he makes love to Elke Sommer. About ten years later, the

same was "borrowed" by Joe D'Amato for **BURIED ALIVE**.

In the stylish 1971 American International Release **THE HOUSE THAT SCREAMED**, John Moulder Brown (star of **VAMPIRE CIRCUS**) makes his dream girl from body parts of dead murder victims, a concept which

states, flash your knife and stab her a couple dozen times for good measure. But NOW what?

For the unimaginative slasher, this is probably the time to beat a hasty retreat - maybe after you've used her blood to write **BITCH** and **DEATH TO ALL PIGS** on the wall. But if you're our kind of maniac, you'll take this opportunity to settle down with your object of desire for a little posthumous passion.

The above is our way of broaching the delicate subject of cinema necrophilia, who has persisted through the years as a poor cousin to cannibalism, sadism, and other, more popular varieties of screen perversion. But "doing it with the dead" has its place in film history too - just consider the following horror titles:

For many genre releases of



DON'T LOOK IN THE BASEMENT

popped up again in 1953's **PIECES**. Brown's 1972 **DEEP END** also hinted at necrophilia as he accidentally killed would-be girlfriend Jane Asher, then took an idyllic swim with her corpse.

DON'T LOOK IN THE BASEMENT was even more forceful in its presentation of necrophile behavior as an inmate in the film's asylum is seen bedding down with a murdered rapeman. Five years later, Joel M. Reed's **INCREDIBLE TORTURE SHOW** (aka **BLOODSUCKING FREAKS**) implies that S&M showman Sardu was getting physical with a dead theater coo. Earlier in



THE HOUSE THAT EMBLAMED

the film, his helper makes clear his intent to use a girl's severed head for an impromptu blow-job.

One of the genre's most successful lust-for-the-dead horror films was 1974's 3-D **ANDY WARHOL'S FRANKENSTEIN**. The crazed baron (played by Udo Kier) first unstitches his female creation so he can fondle her internal organs, then actually mounts her still lifeless body, introducing a one-of-a-kind sexual position. Kier later tells his wide-eyed assistant, "To know life, you must fuck death in the gall bladder."

In the XXX-rated Penthouse

magazine film **CALIGULA**, Maccois McDowell can't keep his hands off his kid sister - even after ngor morte has set in. In Marco Ferreri's **TALES OF ORDINARY MADNESS**, Ben Gazzara visits a chapel where recently-deceased girlfriend Ornella Muti is on view - he takes up her dress while an onlooker screams. The recent wave of Italian zombie films includes Joe D'Amato's **EROTIC NIGHTS OF THE LIVING DEAD**, a film still awaiting its US release. In this one the director of **BURIED ALIVE** and **THE GRIM REAPER** offers zombie orgies where the living dead have their way with

soft-core sex queen Laura [CAGED WOMEN] Ganser.

Screen necrophilia was finally featured in a major studio feature three years ago as director Bob Fosse's **STAR 80**. The retelling of the life and death of Playboy centrefold Dorothy Stratten didn't shy away from showing that Stratten's killer/husband sodomized his wife after blowing her face off.

No doubt, this article has only scratched the surface of screen necrophilia, but it's getting time for me to head out. Maybe next issue I'll be back with an upbeat look at "Gental Mutilation in the Movies."

PLAYMATES OF TERROR

where Dorothy plays the perfect robot on a all male crew ship.

And perfect was the word for a woman who's career was cut short by her husband, Paul Snyder, who in a jealous rage murdered her. Stories of Dorothy's life were retold in the movie **STAR 80**, starring Mariel Hemingway. One's who are wanting a little more insight on the

woman herself, might want to check out the Playboy video **DOROTHY STRATTEN: THE UNTOLD STORY**, which shows Dorothy at photo sessions, parties and moments with her husband. One of the scenes show Dorothy and her husband, at a distance, at a party where it is obvious the marriage is on the rocks. We also

get to see the never released pictorial in Dorothy portrays famed blonde sex symbols from Jean Harlow to Marilyn Monroe.

Dorothy had the innocence, yet the seductiveness, that drove men crazy... it's too bad that her career had to be cut short at the age of 29.

The picture they said could NEVER be shown...

Low Budget
Bungled
budgeted
without
a corner at



The film that could only be made in South America...
where Life is CHEAP!

Read on...

Back in 1976, the Mishlins (father William and son Lewis, a bearded, somewhat over weight and high strung but fair and honest man) produced a low budget exploitation item called (depending on which part of the country it played in) **BLOODBATH AT 1313 FURY DRIVE**, **HELD HOSTAGE**, **FIGHT FOR YOUR LIFE**, **STAYING ALIVE**, (and this was before the dreadful **SATUR-**

DAY NIGHT FEVER sequel) and **GETTING EVEN** (also the title of a recent New World release). The flick was sort of a low budget remake of William Wyler's 1957 **THE DESPERATE HOURS**, wherein Frederic March and his family are held hostage in their suburban home by a trio of escaped convicts led by Humphrey Bogart. Well, **BLOODBATH** (original title) was sort of a knockoff of **DESPERATE HOURS**, with a black family being held hostage by

three escapees from a nuthouse, one Mexican, one Chinaman and one redneck, the latter being played by William Sanderson, who has since gone on to fame and fortune as Daryl on **THE NEWHART SHOW**, as well as names of movies (**LOVE-WOLF McQUADE**, **COAL MINER'S DAUGHTER**, **NIGHTMARES**, etc.)

At any rate, the flick hit Manhattan's famed 42nd street one week on a double bill with **SNUFF**. The combo proved irresistible, so I plunked down my three dollars, suffered through **SNUFF** (the Mishlins only distributed **SNUFF** but did not produce it) and didn't expect too much from the bottom half of the bill, **BLOODBATH AT 1313 FURY DRIVE**, although my memory is a bit hazy at this juncture, I may have seen it under the title **FIGHT FOR LIFE**. Either way, I was pleasantly surprised when **BLOODBATH** turned out to be a rifty little action flick with a believable plot, better acting than one usually sees in this type of flick and a likable script, not to mention an exciting climax and some very upsetting killings, all of which were highly unusual for a film of this caliber.

Fine. So flash ahead a month or two. Wednesday morning, and I'm riding to work on the subway and browsing sleepily through the **VILLAGE VOICE** when I spot an ad in the help wanted section for a part time booker and guy Friday for an outfit called Mainlin Motion Pictures. The name rang a tiny bell (I'd seen the name on the credits of **BLOODBATH** but did not make the connection right away).

So I applied. Son Lewis, who more or less ran the show since the semi-retirement of his father

William, (who spent a few hours in the office each day to keep an eye on his son and give advice when needed, which Lewis generally ignored) immediately recognized my relaxed enthusiasm and love of the film business. The conversation that led to my hiring, a memory serves me correctly, went something like this:

LEWIS: Are you familiar with the low budget, independent film business?

ME: I see them all, no matter how bad I love bad movies. What are some of yours? (with typical modesty, neither the elder or junior Mission displayed posters of their movies on the walls of the office).

LEWIS: You've probably never seen any of them.

ME: Try me.

LEWIS: Well, we just released one called **BLOODBATH AT 1313 FURY**

DRIVE.

ME: Doesn't ring any bells.

LEWIS: It was also called **FIGHT FOR YOUR LIFE**

ME: Was that the one about the black family held hostage by the escaped looney birds?

At this point Lewis's eyebrows disappeared up into his scalp in utter surprise and he told me that he couldn't believe anyone whose had seen it. He hired me on the spot.

An interesting footnote here - **BLOODBATH**, despite a smashing streak at several theaters in

co-billed it with a kung-fu movie, thus confusing potential audiences, who preferred two kung-fu's or two action movies on the same bill.

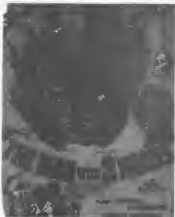
So, all those years of watching celluloid garbage finally paid off; I had my much coveted job in the movie business. My duties? book

time, make sure prints were delivered on time and generally learn the business. Like every other young hopeful, I tried to concentrate on the far reaching rewards the job offered: achieving my one big dream - writing a screenplay and seeing my name on the silver screen, a goal, incidentally, that burns strong in me to this day.

Though the job never quite panned out as I hoped, (and I never did write a movie for them, or anyone else, at least not yet) I did

black neighborhoods, quickly faded into undeserved oblivion despite the numerous title changes and ingenious ad campaigns. Neither father or son could figure out why, because it really is a neat little flick (available on video by the way - check it out) My own theory on why it died was that they always

manage to learn plenty about the ins and outs of the film biz, mostly from listening to the elder Mission reminisce and by asking dozens of questions, all which he cheerfully answered, and my questions didn't only concern the creative aspects of movies, like writing and directing: I was just as curious as to how



movies were booked and prints were made and dealing with sub-distributors and exhibitors around the country. Did you know, for example, that there's a Scurrgy Dump Drive-in somewhere in Michigan. Well, there is (or was). You live and learn.

A little about William Mishkin, who is most unfortunately forgotten today by the low budget film buffs. This is unfortunate, because Mishkin is one of the film industry's founding fathers for low budget production and distribution. While Roger Corman was trying to get **MONSTER FROM THE OCEAN FLOOR** offest back in the early 1950s, Mishkin was already established in the biz, producing, sometimes writing and distributing low budget art films (actually early soft-core porn, although that term did not exist back then). Unfortunately, sales and prints of some of them are extremely rare and hard to come by today; even Mishkin has trouble remembering many of them. One title I did manage to dig up while in his employ was something called **THE FILTHY FIVE**, which starred a very young Frederic Forrest (**HAMLETT, APOCALYPSE NOW**). The pressbook proclaimed, "They sank to the depths of depravity!" **FILTHY FIVE** played to "adults only" theaters such as the Fine Arts, a downtown Hempstead, NY movie house that pioneered the exhibiting of dirty movies back in the late 1950s. Naturally, I was forbidden anywhere near the place, which of course sparked my curiosity even more.

The Fine Arts, incidentally, is still in business today, showing

X-rated suckfests, and the only theater out of the four in downtown Hempstead that survives today, which says something for the film industry, though don't ask me what.

I'd also like to point out that William Mishkin was one of the first fighters of censorship in the film biz, a bold move for the time and one that is unjustly forgotten as the man himself.

Mishkin Motion Pictures never came close to achieving the success of a company like A.I.P., probably because of the older Mishkin's conservative business practices and lack of big time operating capital. Mishkin was content to let the majors keep the mega-millions and preferred to produce his movies on a small scale that required minimum of risk and a small number of prints test the movie turn out to be a total stinker, which I suppose brings us to the subject of Andy Miligan.

Mishkin hit his stride back in the early seventies when he formed an association with Andy Miligan, which turned out to be more lucrative than anyone could have predicted. Miligan, with Mishkin money, made four films for him, **BLOODTHIRSTY BUTCHERS**, **TORTURE DUNGEON**, **THE RATS ARE COMING** and **THE WEREWOLFS ARE HERE** (a title inspired by WILLARD) and **THE MAN WITH TWO HEADS**. The rest, as they say, is history.

I won't pass judgement on Miligan's movies except to say that his cult status today totally astounds me, because, let's face it, his movies are screening pieces of

shit, an opinion held by most horror film fans. Some, in fact, are downright unwatchable, with the grainy 16mm-blown-up-to-35mm photography, inept writing, directing and editing. On that level, I suppose, they do qualify for cult status. Exhibitors in the south, midwest and just about everywhere else however, were less than thrilled with Miligan's product when they first played. One in particular, a usually polite and agreeable theater manager in Minnesota, called in a half one day to complain about **BLOODTHIRSTY BUTCHERS**, referring to it as "something Christopher Lee would have done with a bad hangover." (Lee wasn't in it, but I got the point). Anyway, what this manager lacked in self expression he more than made up for in his description of the co-feature **TORTURE DUNGEON** (They were booked together all over the country). He called it "a total piece of garbage." I must confess that I've only seen bits and pieces of Miligan's epic (on video cassette - son Lewis was too cheap to allow me to screen them while I worked there) and I was truly appalled at just how bad they really were. All the same, the quartet of Miligan stinkers made some nice dollars for Mishkin and not one ever lost money, as far as I could tell from the old booking records.

They played virtually every drive-in and school house in the U.S. I reckon they escaped the detection as garbage in the drive-in circuits because, as everyone knows, nobody ever went to a drive-in to see the movie except for people like you and me.

From the Gut...

who outright called us "sexist" just so I could set the record straight every other publication that reviewed us seemed to stick that sexist remark in their review. In fact, I don't think we really shook that comment until after #7... The publications that did use the remark were obviously trying to get my goat, for what reason - I'm not quite sure, but it did become annoying. I've always tried to be on good terms with all publications and is one of the reasons I've never bothered to print a one review in **DRACULINA**... mainly because there are a lot of publications I don't care for, but the people who put them out I'm friends with... I hate to burn friends, so therefore I haven't done any reviews as of yet. I guess I can take some satisfaction in the fact that the people that burned me in the old days are no longer publishing... the strong shall prevail.

As much as the "sexist" remark burned me, another label was added that still seems to stick with **DRACULINA** even today, "pornography"... I seemed to be one of the few horror publications going out of my way to get nude and semi-nude photo's of women in movies. Although I think all the **DRACULINA** fans were happy, there were always a few of those outsiders making comments to try and bring the publication down. I rode it out, I liked what I was putting out and I didn't see any reason to change - and it seemed that I was right - for now all new publications seem to bring the same type of

material that **DRACULINA** has been bringing all along. In fact, I've been approached by three foreign publications who openly told me that they were going to model their publications after the same format as **DRACULINA**.

Issue #2 was quite a success, and things seemed to be going places. **FANTAGO** was stocking **ORACULINA** now and were trying to get me to reprint the first two issues when **ORACULINA** #3 came out. Despite some of the opposition, I felt the tables were turning and **DRACULINA** was a sure success.

By the time issue #4 came out, things seemed to have taken a nose dive. **FANTAGO**, who was beginning to look like a big client, suddenly stopped ordering... even though they sold out of everything they purchased from me. I guess some of the issues fell into the hands of nitwits or just got to people who were offended by the contents... whatever it was, things seemed to die out.

Throughout publishing the early issues I had personal problems prevailing and **DRACULINA** was much more of an effort to get out. With issue #4 I adopted an irregular publishing schedule, and after issue #5 I dropped the comic.

One thing I didn't foresee when starting the magazine, was the article taking over the comic. As each issue progressed I found myself devoting more time obtaining articles

and pictures than working on the strip. Doing the comic was a major nightmare, and with my intense interest in films - I decided to devote more time to exploring and reporting on low-budget movies. So, in this issue, you will not see any **ORACULINA** comics... this is basically due to the fact that I am currently working on a special **DRACULINA** comic that will not contain any articles, just the comic.

This **FEAR BOOK** acts just like a **YEAR BOOK** for the normal person. It's an opportunity to look back on past accomplishments and disasters. The big problem with growing older is that you have to let things go... you're too old for this, or too old to act in the way. Our lives are dictated by the way we "should be", not the way we "want to be". People will look through their year-books and smile, a time that has passed, sadly, for some, the best times of their life. I guess I'm lucky... I came up with the idea for **DRACULINA** when I was 12 years old, I drew comics and published it in smaller manners for 10 years before I introduced the **ORACULINA** magazine format in 1985... and as people around me long for days gone by, things they had to let go in order to mature, I'm still hanging around with a character I created when I was 12. I feel lucky because I don't have to let go, and in a sense - it means I'll never have to let go of my youth... and what's even better, it's the only thing in my life that I will actually be able to keep with me the whole time and take to the grave.

X

swift on using their imaginations, I'd like to do another sex-horror film, but this time with a bigger budget so we wouldn't have to shoot the entire thing in four days. Also, I don't think I'd want to use a crew who only worked on X films, films and want to

ruin everything through. To them your wasting your time when you not shooting sex. They don't understand monsters with 18-inch cocks, zombies and fomentizing presidents with fog machines and the like.

*so in conclusion, maybe we best prepare ourselves for a new crop of film that will make you sick and make you at the same time... are we ready for titles like...**DEAD THROAT... DEBBIE DOES TEXAS, CHAINSAW STYLE...***

DRACULINA

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